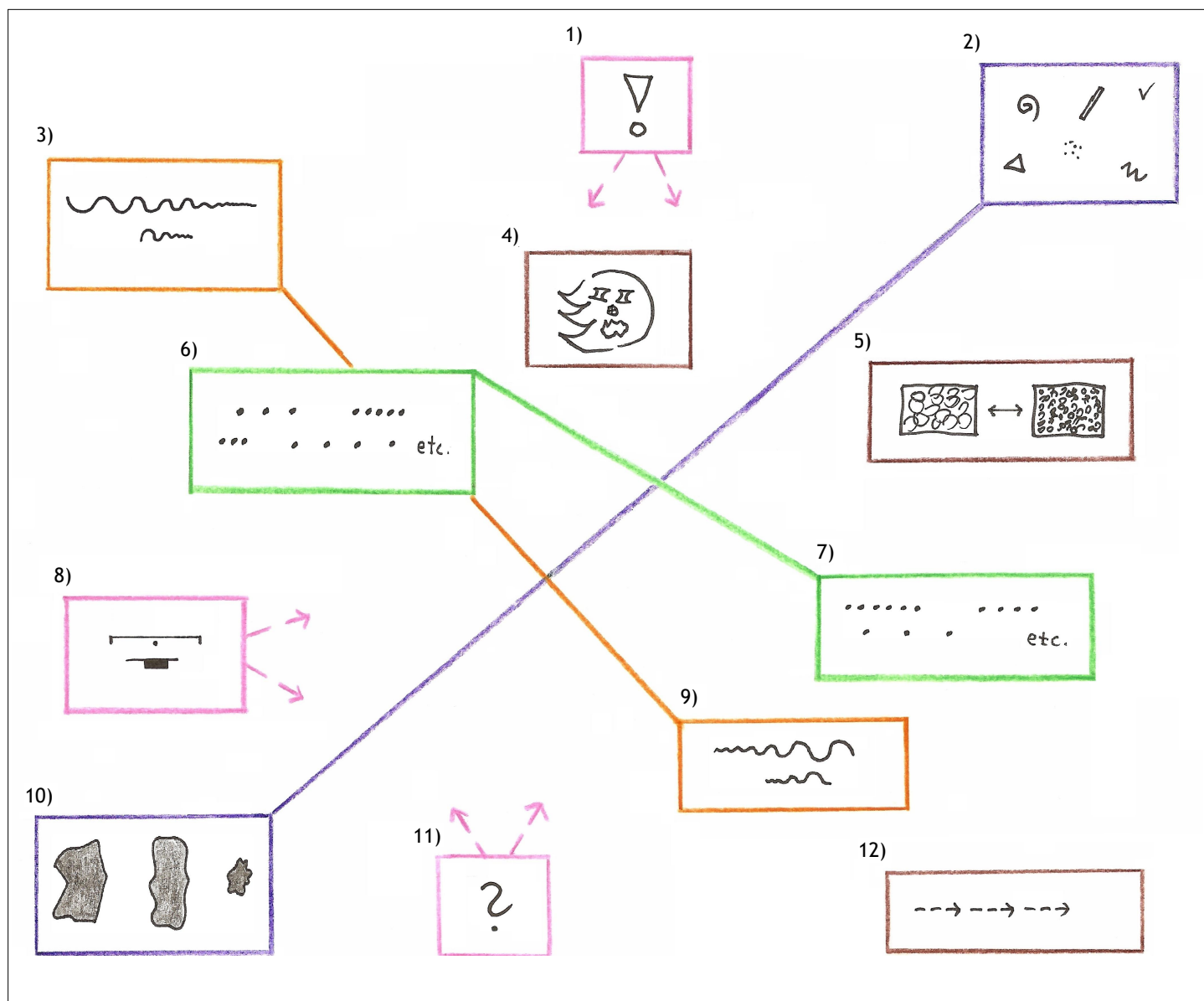


ALCHEMY II for ensemble ad lib.



Individually and freely, move during playing between boxes and play according to their instructions. Pauses between and inside boxes ad lib. If there is an unbroken coloured line from your box, then seek coordination for some time with another player who plays the other one at the end of the line. You can also choose one of these connected boxes if you wish to participate after observing one presently being played. Pairs are to supplement each other in a way you find interesting. 3 + 9 and 6 + 7 use similar material, 2 + 10 are contrasting. When playing elements with dotted lines, listen to the whole group and relate to it. Elements in brown boxes are just to be played ad lib. End the piece by common feeling.

1) Listen to the others and produce an interesting contrast.

2) Little short, sharp figures. Just one or a few sometimes, played as fill-ins in the pauses occurring in number 10.

3) several slow ---> fast vibrato episodes, pauses between them. Vibrato may concern pitch or dynamics. Both tones, noises and mixtures can be used.

4) Occasional outbursts of roaring sounds, ridiculously quiet, ridiculously short and broken ("Very, very little lion").

5) Move between *bubbling* and *sizzling* sounds/textures.

6) Small tone repetition episodes, each with a different speed but on the same pitch. If you manage to connect well with the other, different pitches may be added.

7) same as 6)

8) Be silent for at least forty seconds (this standard may be adjusted after common discussion).

9) several fast ---> slow vibrato episodes, pauses between. Vibrato may concern pitch or dynamics. Both tones, noises and mixtures can be used.

10) Constant sounds/textures - breaking off, recurring after sizeable pauses. Listen to and coordinate with possible fill-ins from 2).

11) Choose a reaction to what you hear: accompany / provide a new impulse / provide details, etc.

12) Slow gradual changes - whatever your sound is.

Carl Bogstøm-Nielsen 2017